

DIME NOVEL ROUND-UP

A magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers

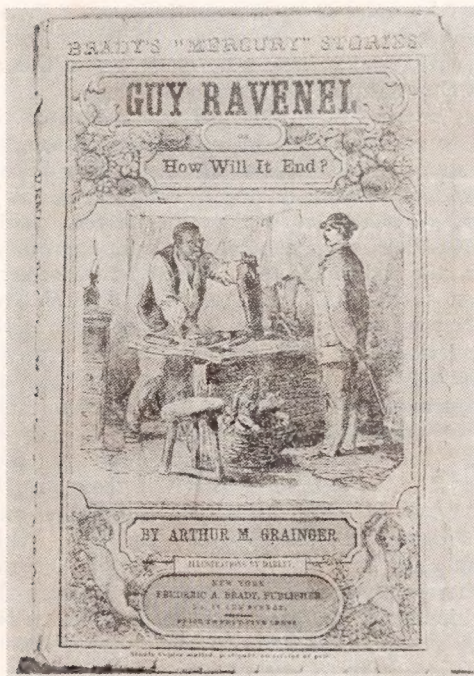
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A Half Century of the Hardy Boys or Clues to an Obscure Chronology

By Robert V. Riordan



DIME NOVEL SKETCHES NO. 202 BRADY'S MERCURY STORIES

Publisher: Frederic A. Brady, 22 Ann St., New York, N. Y. Issues: 10 (highest number seen advertised). Dates: 1860's. Schedule of Issues: Unknown. Size: 9½x6". Pages: 90 to 100. Price: 25c. Illustration: Colored designed cover with black and white line drawing in center. 3 or more black and white full page illus. Contents: Romances by American authors. (See list of titles elsewhere in this issue.)

A Half Century of the Hardy Boys or Clues to an Obscure Chronology

By Robert V. Riordan

The Hardy Boys series of books was begun by the firm of Grosset and Dunlap in the year 1927 with the publication of the first three titles in the series: "The Tower Treasure," "The House on the Cliff," and "The Secret of the Old Mill." Since this three-case beginning, the Hardy Boys have solved scores of mysteries in a series whose longevity in juvenile series publishing is exceeded only by The Bobbsey Twins (who go back to 1904). Frank and Joe's careers are now half a century old, and during this fifty years their adventures have been continuously in print. This has necessitated numerous printings of the earlier titles over the years, and many changes have been effected in the physical makeups of the books. The changing faces of juvenile series books concern relatively few collectors and bibliophiles, and because of this little order has been imposed on the chaos wrought by the years. This is of little moment to most, but is of potentially great interest to individuals wishing to knowledgeably collect the series. It is my purpose here to offer some notes on the changes that have been made within this single series since 1927, and to lay a chronological foundation for them.

Virtually every aspect of the physical appearance of titles in the series have been subject to change. This includes the bindings, the kind of paper used, the number, quality, and subjects of the interior illustrations, the presence of and illustrations used to decorate dust jackets, the number of pages, and even in recent years the story plots themselves. Additionally, volumes printed in the 1920s-1940s carried advertisements for other series in a last signature following the end of the text. These advertisements were regularly updated in order to include the latest titles in several Grosset and Dunlap series, hopefully to send young readers to the nearest sales outlet in search of them. The advertisements offer the collector an opportunity to do some close dating of individual volumes. By determining the copyright dates of the most recent offerings, it is possible to date to within about a year when a particular book was bound—and also by inference the year it was sold. This year I am terming a book's issue date. In deciding issue dates, I always take the most recent copyrighted title as a guide; if there are three series listed, the most recent volumes of which have 1930 copyrights, and one series with a 1931 copyrighted title, I list the issue date as 1931. While it is true that publishers in many cases probably listed a new title before it was actually available on the shelves, there was also some lag between the printing of the ad signature, the binding of the book, and its distribution to a sales outlet.

The final step in the manufacturing process was the addition of a dust

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jacket. Occasionally, the ads on a dust jacket and those found inside a book don't match when an issue date is sought. Jackets will usually reflect the very latest offerings of the publisher, and a year difference is common. If a considerably greater difference occurs, it could be that a dealer or former owner placed a dust jacket on a book acquired without one. Unless other indications suggest that a book and dust jacket are clearly of different generations, there is no easy way of deciding that you own a mismatch.

The thoughts on change and chronology expressed below are necessarily incomplete in many areas. They have been assembled from material available in my collection, which is not extensive enough to conclusively attack many chronological problems. Julius R. Chenu and Harry K. Hudson provided help on several points after reading a draft copy of this article, and to them I extend special thanks. Preceived errors or omissions, or differences of opinion, are actively solicited from readers. In order that I may eventually revise the ideas expressed here, I would request that anyone writing state the basis for whatever they correct.

Bindings

I have divided the Hardy Boys series bindings into ten basic types, plus a couple of variants within a type.

Type 1. Red, smooth fine weave
front cover:

design: shield in center of cover partitioned into three horizontal panels with lettering in each: "The" in red script on a black field at the top; "HARDY BOYS" in block capitals on a red field in the center; "Stories" in red script on a black field at the bottom

title and author: title at the top of the cover, block capital letters in gold outlined by black; author in same lettering across the bottom

spine: all lettering in black; title at the top in capitals; F. W./DIXON above mid-level; GROSSET/& DUNLAP at base of spine

material: red cloth with a smooth, fine weave; where the vertical and horizontal threads cross, a pattern of tiny white crosses is created; surface is smooth to the touch

dating: 1927-1932. All titles from "The Tower Treasure" up to and including "While the Clock Ticked" were originally issued in this binding. Other series also changed bindings in 1932, as noted in the discussion following the type descriptions.

Type 2. Tan, linen texture
front cover:

design: two boys walking toward the left (spine) across a stylized representation of ground; lightning descends behind them toward the ground from left to right; a house in the background appears between the lead boy's legs, and a wind-blown tree bare of leaves is to the right of the house; all done in silhouette in dark brown

title and author: title at the top of the cover, lettering in block capitals of dark brown; "FRANKLIN W. DIXON" across the bottom in the same lettering

spine: title in brown capitals at the top; "F. W./DIXON" just above mid-level; "GROSSET/& DUNLAP" at the base

material: a light tan cloth in which the vertical and horizontal threads are easily seen, and some are in pronounced relief, giving a criss-cross effect. This binding is rougher to the touch than the

smooth, fine weave of (1). The fineness of the weave varies from volume to volume, as does the darkness of the lettering from a dark brown to a lighter chocolate brown.

dating: 1932-1936. The basis for this dating is a 1932 issue "Shore Road Mystery" in this cloth, a 1936 apparent first issue of "The Sinister Sign Post," and others issued within this time span.

note: This binding cloth was used in later issues of the X Bar X series, it was used in tan for Ted Scott issues, and again was used for a time in the mid-1930s for Don Sturdy, among other possible examples.

Type 3. Tan, smooth, fine weave
front cover:

design: same as type 2

title and author: same as type 2

spine: same as type 2

material: The cloth seems to be identical to the red cloth of type 1, being very smooth in comparison with the textured look and feels of type 2, using finer threads which again create a pattern of tiny white crosses. The color is a uniform light tan.

dating: 1937- (? but probably 1939/1940). I have three volumes in this binding with issue dates of 1937.

Type 4. Tan, interlock pattern
front cover:

design: same as type 2

title and author: same as type 2

spine: same as type 2

material: surface has minute "squiggles" over the entire area, executed in very low relief; these squiggles are irregular in shape, and some appear to interlock with others. The binding is a slightly darker tan than is true of types 2 or 3, and of uniform shade. Volumes in this material issued in 1940-41 were as thick as those produced earlier (i.e. $1\frac{1}{2}$ to $1\frac{1}{4}$ inches), but by early 1942 they had shrunk to less than an inch in thickness as wartime conditions apparently dictated a change in the kind of paper used for the text. These latter volumes are accompanied by the wartime compliance notice on the title page. Volumes in this binding retain the frontispieces on coated paper.

dating: 1940-1942. The basis for this is a 1940 issue "Tower Treasure," a 1942 "Mark on the Door" with compliance notice and glossy frontispiece, and an undateable "Secret Warning" with notice and glossy frontispiece.

Type 5. Tan, pointillists pattern
front cover:

design: same as type 2

title and author: same as type 2

spine: same as type 2

material: The surface has a pattern of tiny recessed round dots. On casual inspection this pattern may look the same as type 4, but the type 4 design is in relief and lacks the dots. The color is a uniform dark tan.

dating: 1944-1946. This date range is limited by examples in my collection,

and probably extends back to 1942. The same material is found on volumes in the Nancy Drew series with issue dates of 1942.

Type 6A. Tan, coarse weave, punctate design
front cover:

design: same as type 2

title and author: same as type 2

spine: same as type 2

material: a heavy thread or fiber is used, with spaces between strands slightly recessed in a regular series of holes or punctates; like a debased linen texture surface. The color is a dark tan, the holes or punctates being an even darker tan or brown.

dating: 1949. One 1949 issue of "The Secret of the Caves" is in this format. It is likely that the material was used for more than just this one year.

Type 6B. Tan, coarse weave
front cover:

design: same as type 2

title and author: same as type 2

spine: same as type 2

material: the threads or fibers used are extremely heavy, on the order of 1 millimeter across, and the spaces between are much reduced from those found in type 6A; appearance is quite crude, and the vertical and horizontal threads deviate from straight lines; color is a dark tan, slightly darker in the spaces.

dating: ? I have only one example, a copy of "The Secret Warning" which is probably from the late 1940s, but I am uncertain.

note: 6A and 6B may represent only variable examples of a single type, and additional examples are needed to be certain that they can be reliably distinguished.

Type 7. Tan, cellular pattern
front cover:

design: same as type 2

title and author: same as type 2

spine: same as type 2

material: surface has a continuous pattern of low recessed ovoids, separated by thin raised lines; suggestive of a pattern of cells, hence the name; color is a dark tan.

dating: ? I have seen one copy of "Footprints Under the Window" with the A.O. (or A.D.) Scott frontispiece, on uncoated paper, no war-time notice, and no ad signature; it probably dates to the late 1940s.

Type 8. Grey and white flecked
front cover:

design: same as type 2

title and author: same as type 2

spine: same as type 2

material: vertical and horizontal fibers create color distinctions, indicated by use of the term: "flecked"; fibers are white where raised, with a faint grey or tan color filling the recessed spaces between; fairly fine weave, but variable; binding wears easily, often caus-

ing considerable rubbing that in time will obscure the weave. dating: 1952-1961. My basis for 1952 is a 1952 issue of "The Disappearing Floor" in this format, and for 1961 a copy of "The Mystery of the Desert Giant." It is likely that "The Secret of Wildcat Swamp" was the first title to be originally issued in this format, but so far I have not seen a copy with this issue date.

Type 8A. Grey

front cover:

design: same as type 2

title and author: same as type 2

spine: same as type 2

material: has the same general appearance as type 8, but has a uniform grey color. The flecked appearance of type 8 is entirely missing, and the binding material seems of a better grade.

dating: 1959. The basis here is a copy of "The Crisscross Shadow" listing "Skeleton Rock" on the dust jacket and "Devil's Paw" on the interior; it has the brown scenes endpapers (see endpaper section).

Type 9. Pictorial cover

front cover:

design: for titles not originally issued in this format, originally the cover was a color illustration taken from or inspired by the artwork appearing on the dust jacket; titles between and including "Screeching Owl" and "Flight 101" had a scene from the story realistically portrayed; titles from "Whale Tattoo" through "Hisssing Serpent" plus "Witchmaster's Key" and "Firebird Rocket" had cover art depicting a few of the key story elements in a kind of collage; 1975's "Mysterious Caravan" and 1977's "Jungle Pyramid" both appeared with a depiction of a single scene.

title and author: title at the top, with "The Hardy Boys" above; "FRANKLIN W. DIXON" in the lower left hand corner, or across the bottom, or most recently, below a line under the title on the upperhalf of the cover. Recent volumes also include the volume number within the series, to the left of "The Hardy Boys" at the top. Older pictorial covers, on reprinted volumes which still retain the full original text, have "The Hardy Boys" in large lettering across the top of the cover. This aspect is incompletely covered here, since I have seen additional variations in bookstores, but do not have any copies available at hand for study purposes. More close dating here would be desirable.

spine: basic background is blue, title in capital letters at the top, in black; "FRANKLIN W./DIXON" above mid-level; around mid-level is an oval with Frank and Joe in color, wearing open-necked white shirts under green V-necked sweaters, all against a background within the oval of red; THE/HARDY/BOYS/SERIES in white letters set in a black rectangular box outlined in white and black; below this is the volume number in the series; GROSSET/& DUNLAP; at the base of the spine is a four-digit number in black, e.g. 8934, the 34 signifying again the number 34 in the series (in this instance, "The Hooded Hawk Mystery") and 89 this series; an initial 88 is used for the Rick Brant series, 91 for Tom Swift Jr., 92 for the Dana Girls, and 95 for Nancy Drew.

rear cover: an advertisement for the Hardy Boys series, with the latest listing

of titles, a chronological indicator for the issue date; earlier issues have the spine cameo of Frank and Joe reproduced in the upper right corner, while the most recent issue books have dropped this, printing the list and series blurb on a blue background continued from the spine.

dating: 1962-present (1977). All volumes from "The Clue of the Screeching Owl" to date have originally appeared in pictorial covers. A boost to chronology in some of these volumes is the presence of a dated printing notice on the copyright page, e.g. "1971 Printing" for a 1965 copyrighted title ("The Haunted Fort").

Type 10. Blue book club edition

front cover:

design: deep royal blue, no design or lettering

title and author: not present

spine: title in yellow lengthwise along spine, reading from top, followed by a single yellow dot, with "DIXON" in smaller lettering lengthwise along spine; GROSSET & DUNLAP in small yellow lettering sidewise.

material: usual book club case binding; larger than any other editions, outside measurements being 21.5 cm. by 14.5 cm.

dust jacket: this edition, published by the Doubleday Book Clubs, and at least in 1977 reprinting only the first three titles of the series, brings dust jackets back into being for the Hardy Boys; the spine is a repeat of the volume spine, but with lettering in black on a blue background; the blue background is present on the front cover as a border around a color illustration reproducing the artwork currently found on the printed covers of type 9; the rear cover is a plain blue field; the inside front flap is a blurb for the story; the rear flap is plain white, with "Printed in the U.S.A." at the bottom in black.

dating: 1977-? Originally offered to patrons of Doubleday Book Clubs in 1977, as was a similar edition of the first three titles of the Nancy Drew series. At this writing, only the first three titles are involved.

As I tried to pin down these changes, it was apparent that many of the same or similar observations could be made about other Grosset and Dunlap series of the same period. In order to make type statements like those above it is necessary to have multiple copies of the same title in various states. For series such as Nancy Drew, X Bar X, Don Sturdy, and Ted Scott my collection only occasionally meets this criterion, and so the following ideas are offered more tentatively than those above.

Ted Scott, also written under the Stratemeyer Syndicate house name of Franklin W. Dixon, began life clothed in the same smooth fine weave red cloth that typified the earliest Hardy Boys books (type 1 above). The last volume originally issued in red was "Following the Sun Shadow," in 1932. I have never seen a Ted Scott in linen red cloth, and after 1932 red cloth was not again used in the series. In 1932 some titles began appearing in tan covers. Between 1932 and at least 1937 both smooth fine weave cloth and linen-textured cloth, both tan, was used. I have two examples of the smooth fine weave with 1932 issue dates; the earliest linen-textured title that I can document was issued in 1933. Linen tan was used when the series was resumed in 1941 with "Hunting the Sky Spies," and J. R. Chenu supplies the

information that such is also the case with "The Pursuit Patrol." In the late 1930s still another cloth variation was introduced on some titles in the series, a basket-weave effect unlike anything used for the Hardy Boys. It would be interesting to know how long Ted Scott remained in print. Hardy Boys titles issued in 1945 list Dixon on the title page as the author also of the Ted Scott series, so presumably they were in print as of 1945.

The X Bar X series started out in grey cloth, also of the smooth fine weave sort described in type 1. The front cover had gold lettering outlined in black, and there was blue lettering on the spine. The grey cloth lasted at least until 1931, and probably until 1932 when red cloth was adopted. A variant form of the grey cloth format exists in which the front cover lettering is in orange instead of gold. I can cite a 1931 issue of "Thunder Canyon" with this lettering, but cannot bracket the period of usage. The red cloth used in this series was the linen-textured kind, but I have a few examples of a smooth fine weave red having been in use around 1937. The last books in the series were issued in the linen red format.

Don Sturdy first appeared in a smooth fine weave red cloth with gold front cover lettering outlined in black. My collection only permits me to verify use of this format until 1930, but very likely it runs longer—probably also until 1932. By 1934, and probably by 1933 with "Glacier Bay," the books had the Falk illustrated endpapers and were bound in a linen-textured red cloth with black front cover lettering. By 1937 the spine notice "Author of the Tom Swift Books" had been dropped, although it was at that time still retained on the dust jacket. Sometime thereafter, exemplified by a copy of "On the Ocean Bottom" in my collection, the linen red cloth gave way to a smooth fine weave cloth that had black lettering and no spine notice. This volume still has the glossy Rogers illustration, and so is a pre-war issue.

The situation surrounding the bindings in which Nancy Drew was issued is a bit more complicated, and in many ways mirrors some of the developments found in the Hardy Boys. The earliest edition of 1930 came out in a smooth fine weave blue, with white front cover lettering outlined by black. By 1936 (and probably before, perhaps also in 1932) this format had given way to a linen-textured blue cloth, with lettering and the silhouette of Nancy holding a magnifying glass in orange on the front cover. A blue binding identical to the ten interlock (type 4) binding used for the Hardy Boys was in use in 1941-42. Sometime in 1942 a change was made to the blue pointillist binding (identical to type 5 above), the use of which seems to have continued until 1944. It was with the pointillist binding that the books decreased in thickness, due to the change in paper stock. In 1944 there was a departure from the Hardy Boys parallel when a binding was used that had extremely thick fibers or threads and was dyed a very deep blue. At least three other binding changes were made before the blue and white flecked binding similar to the Hardy Boys type 8 came into use in the early 1950s. Today, Nancy appears in the same pictorial covers as the Hardy Boys, a format that is less destructible but also less intriguing to the collector than the more ephemeral dust jackets that covered the bindings of earlier editions.

It should be noted that others (most notably William Gowen) have pointed out the binding change made in the Tom Swift series in 1932, when the tan quadrant front cover was changed to the orange cloth and illustrated endpapers, of the last volumes and the final reprintings of earlier volumes. 1932 seems to have been a year of general change in bindings at Grosset and Dunlap, probably the result of attempts to economize production in the face of the Depression.

Endpapers

J. Clemens Gretta created the first illustrated endpapers for the Hardy Boys, which first appeared around 1933 with the change to tan cloth. The red volumes, without exception, have plain white endpapers. The scene by Gretta shows Frank and Joe hiding on a blufftop, watching men transporting boxes up a series of ladders from a boat in the river below to a cabin on the opposite bluff, all in orange and white. It was a scene that intimated a story of its own, smuggling perhaps, and was a scene of occasional but endless fascination. I have never been able to tie it to a scene in one of the books. If it was inspired by one, it had to have been in a volume that preceded "Footprints Under the Window." This endpaper was finally dropped around 1957, when it was replaced by the series of scenes from dust jackets executed in brown tones. The brown scenes lasted at least until 1969; in 1970 or shortly before, the same scenes began to appear executed as line drawings on a white background. Whether or not all of the volumes were reprinted with this change at that time, or if (more likely) there was gradual replacement effected over several years is not known.

The trend to illustrated endpapers also occurred in other series in 1932. Tom Swift is shown concocting several of his inventions, and Ted Scott's monoplane (in red) made its first appearance that year. It is likely that the eight scenes by Nat Falk done in green were first used in the Don Sturdy series then, and certainly by the mid-1930s Nancy Drew's white endpapers had become the orange silhouetted scene. This scene was altered to a blue silhouetted format around 1948. In the early 1950s a new scene done in blue was introduced, showing a man digging up something next to a shed at night while Nancy stands in the left foreground watching from behind a tree on a hillside above him. There is some documentable persistence of this endpaper even after the later dust-jacket-scenes-in-blue endpaper made its appearance, which, like the similarly-inspired Hardy Boys brown scenes endpaper, first appeared around 1957 or 1958. The blue scenes lasted at least until 1973 in some volumes, when line drawings replaced them as in the Hardy Boys.

The Gretta illustration for the X Bar X Boys series was in place by 1934; like the others mentioned here, it too was probably initiated in 1932.

Frontispiece Illustrations

Walter S. Rogers did the original illustrations for the first ten volumes of the Hardy Boys series, beginning with 1927's "The Tower Treasure" and ending with "What Happened at Midnight" in 1931. More than just the binding and endpaper situation was altered in the series in 1932. With publication of "While the Clock Ticked" in that year, J. Clemens Gretta became the series artist, lasting with the Hardy Boys until "The Sinister Sign Post" of 1936, the fifteenth in the series. Paul S. Laune began doing the artwork in 1937, illustrating the originals of "A Figure in Hiding" through "The Melted Coins" (numbers 16 through 23). Russell H. Tandy was called upon to illustrate the Hardy Boys beginning in 1945 ("The Short-Wave Mystery") and continued to do so through the 28th volume, "The Sign of the Crooked Arrow" (1949). Most of the volumes since then have been illustrated without credits. Exceptions are Ray Pell's frontispieces for "The Secret of Wildcat Swamp" (1952) and "The Crisscross Shadow" (1953). The frontispiece for "The Secret of Pirate's Hill" is credited but the name is nearly impossible to decipher: Alusyler, perhaps, although the pronunciation of that form escapes me.

Over the years, editorial whimsy apparently dictated that new artists try

their skills at old or different scenes. Thus it was that the original illustrations done by Rogers et al were gradually replaced by fresh interpretations of the same scenes, or of different scenes entirely. It is to be wondered who decided what scenes the artists would depict; was it an editorial decision, or did the artists make their own choices? An artist named Stricker did a new frontispiece for "The Great Airport Mystery" in the 1940s, and may have done other work as well. A. O. (or A. D.) Scott created a number of new illustrations for volumes originally illustrated by Rogers in the 1920s. I can attest to examples of his work in 1940s editions of "The Mystery of Cabin Island," "What Happened at Midnight," and "The Secret of the Caves." Scott's illustrations seem to have been done in the 1940s, but it seems likely that this artist may be the Arthur O. Scott who was doing limited boys' series work as early as 1909 for The Football Boys of Lakeport. From the few examples in the Hardy Boys series, it is difficult to decide if the initials are A. O. or A. D.

In 1936, in a mysterious and unaccountable change, J. Clemens Gretta became J. Clemens Gretter. This name appears on the frontispiece for "The Sinister Sign Post," is so credited on the title page, and again appears on the dust jacket. The same thing happened in the 1935 illustration and title page of "The X Bar X Boys at the Strange Rodeo." The frontispiece of "The Hidden Harbor Mystery" (1935) may also be credited to "Gretter," but the "r" is less certain there.

The frontispiece and interior illustrations of the most recent books in the series have been degraded to sketchy line drawings, their quality perhaps in keeping with the size of the commissions offered by the publishers. Interior illustrations in addition to the frontispiece are a feature that began with "The Hooded Hawk Mystery" of 1954; the usual (and perhaps only) number of interior scenes is five.

I and others have run into a few volumes that are missing frontispieces. There are times when it is clear that books have suffered at the hands of previous owners, who have ripped out an illustration or endpaper—but these are usually obvious mutilations. I have copies of "The Mark on the Door" (1960 issue date), "The Hidden Harbor Mystery" (mid-40s issue date), and "The Secret Warning" (late 1940s issue date) which seem to have been issued without frontispieces, even though Gretta is credited on the title page of "Mark" and Laune on the title page of my copy of "Secret Warning."

By no means all of the older artists can be rated as old masters. Walter S. Rogers' work for the frontispieces of the first ten volumes lacks the appearance of inspiration, although his color work for the dust jackets is somewhat more appealing. Why Rogers was so long employed by Grosset and Dunlap is something of a mystery in itself. He began doing illustrations for the company in the mid-teens, including work for volumes of Tom Swift, the Rover Boys, the Outdoor Girls, the Moving Picture Boys, and the Moving Picture Girls, among others. He also did some work during the teens for Cupples and Leon, exemplified by 1916's "The YMCA Boys of Cliffwood." During the 1920s, Rogers was ubiquitous in Grosset and Dunlap boys' series, including the Hardy Boys, Don Sturdy, X Bar X Boys, Rover Boys, Ted Scott, as well as work for such girls' series as Honey Bunch and (still) the Outdoor Girls. Rogers' illustrations for the Hardy Boys did not survive in the reprintings of the 1940s; all of his output appears on coated paper, none of it being retained after the switch to plain paper for frontispieces in 1942.

Gretta worked in a totally different style, and the appearance of the brothers changed. No longer are they depicted as boys bedecked in adult

clothing, as Rogers' renditions often seemed to show them. Gretta's brothers are distinctly older teenagers. The first four Gretta illustrations appear to have been watercolors (for "While the Clock Ticked" through "The Hidden Harbor Mystery") that were reproduced in black and white, while the fifth and last ("The Sinister Sign Post") was done in pen and ink. The latter illustration survived the change of frontispiece paper stock, and was still being used in editions issued in the late 1950s, although by then no longer credited to Gretta. Editions of "Footprints Under the Window" issued in the mid-1940s and later still carry the Gretta credit line on the title page, but the frontispiece is a different scene than the 1930s edition, and carries the name "A. O. (or A. D.) Scott" in the upper right corner! Someone had authorized a new illustration without checking the title page for consistency.

Paul Laune drew satisfying illustrations, and his versions of the human form are, like Gretta's, several steps above those of Rogers. Tandy may have been the best of the artists used for the series. Certainly his backgrounds are more fully realized, especially those on dust jackets. Tandy had worked for Grosset and Dunlap since the early 1930s, and it remains impossible to imagine Nancy Drew without envisioning the excellent representations he created of her over two decades.

Notices

The single most chronologically-identifying notice inserted in the Hardy Boys books was the wartime compliance notice of World War II: "This book, while produced under wartime conditions, in full compliance with government regulations for the conservation of paper and other essential materials, is COMPLETE AND UNABRIDGED." Use of the notice was apparently initiated in 1942 and retained until 1945. I have a copy of "The Short-Wave Mystery," copyrighted in 1945, which has the notice.

A cautionary note on the use of ads in dating is suggested by several books in my collection that by the most recent copyright dates of advertised books would indicate 1941 issue dates, but which also have the notice. Since the United States did not enter the war until December of 1941, it seems impossible for the notice to have been inserted in books produced before 1942.

Another recurring notice was used with the rewritten versions of the early stories. It reads: "In this new story, based on the original of the same title, Mr. Dixon has incorporated the most up-to-date methods used by police and private detectives." I do not know in how many of the rewritten tales this notice appears, but I can verify its existence in the first three titles of the series. A 1977 issue of "The Secret of the Old Mill" still carries it, as does the Book Club edition of the first three titles released by Doubleday, even though few new readers will be aware that there are older (and to my mind, much better) stories of the same title to be had in secondhand book shops.

A few titles have carried dedicatory notes or notes of acknowledgement for help with the stories. That found in original issues of 1959's "The Mystery of Devil's Paw" dedicated the book to the children of Alaska, the new state where the action of the book was set. Recent (mid-1970s) issues of the same title have dropped the dedication.

The use of a descriptive blurb began with "The Clue of the Screeching Owl" in 1962. All books written since then have had blurbs, and many if not all of the rewritten older stories now have them too.

Length

The original formula for the series called for a book that came to a length

of approximately 214 pages. The first markedly shorter book was "The Ghost of Skeleton Rock" (1957), whose 184 pages made it the first Hardy Boys adventure to run less than 200 pages. Now the usual length seems to be about 178 pages, occasionally straying up to 180 or down to 175. All the titles written since 1957 are of this length, as are all of the rewritten stories. Sadly, the decrease in length has been accompanied by a decrease in the general descriptive level, the quality of characterizations, and an exchange of depth in background realization for more action. In short, the writing is not what it was. The shorter books were an economy move that also have affected Nancy Drew, Tom Swift Jr., and the Dana Girls, as well as such now-extinct series as Rick Brant and Ken Holt.

It may be inappropriate here, but I should also like to cavil at the editorial decision to take the Hardy Boys to every conceivable corner of the non-Communist world for their recent and rewritten adventures. It is really no longer possible to suggest that Bayport rivals East St. Louis or Virginia City as a haven for criminals, as Arthur Prager did in "Rascals at Large." For me, it was the notion that a couple of youngsters and their friends could find so much that was mysterious/vicariously dangerous/exciting right in their own stomping grounds that in part made the series so attractive in the first place. You could see yourself in their places without straining credibility to the breaking point. Current readers may find it less easy to identify with a pair who hop off to Iceland, Yucatan, or England to solve mysteries, or whose activities run them afoul of UGLI ("Secret Agent on Flight 101"). For the sake of Frank and Joe's careers, I hope I am wrong. But it would be nice to slow the frantic pace of some recent titles down to the old frantic pace and find the brothers back much of the time in Bayport again, solving credible cases in relatively richly-imagined surroundings. Leslie McFarlane, the actual author of the first twenty-six titles, is to be credited with both a lively imagination and an eye to detail. That he was not the last writer of the series with these qualities is evident when several of the titles from the late 1940s-early to mid-1950s are reread. "The Secret of the Lost Tunnel" (1950) and "The Yellow Feather Mystery" (1953) I regard as among the best of the series.

Dust Jackets

Although I do not have enough examples to prove it, I believe that Walter S. Rogers did the original dust jackets for the first ten books, Gretta for the next five, Laune the originals for numbers 16 through 23, Tandy for titles 24 through 28, and Bill Gillies for number 29, and others unnamed for those after. Titles 48 through 55 were done by a Rudy Nappi, who also has done many of the recent covers for Nancy Drew. In time, the original dust jacket work for the older stories was replaced with illustrations by later artists. At this point, I am unable to say with certainty in more than a few cases when replacements were made.

The earliest jackets had color illustrations and a white spine; the spine also carried the shield device of the front cloth cover, and the Grosset and Dunlap "open book" device. For some reason, the shield is often quite faded on jackets in otherwise good condition—probably something to do with the inks. All of the Rogers jackets are in this format, and at least the first two Gretta jackets ("While the Clock Ticked" and "Footprints Under the Window") are as well. Gretta's jacket for "The Mark on the Door" was the first to do a cameo portrayal of the brothers on the spine. The spines of the Gretta jackets for "The Mark on the Door" and "The Sinister Sign Post" are buff-

colored, with a blue stripe running down the side adjacent to the rear cover (probably this is true of "Hidden Harbor" also, but I have not seen a copy). The yellow spine jackets were probably introduced in the later 1930s, possibly beginning with "The Secret Warning" and apparently ending with the original of "The Melted Coins." The following title, "The Secret Panel" (1945), started the last trend in dust jacket formats, in which the cover illustration extends to and wraps around on the spine. This title also marks the change-over from Laune to Tandy. As any collector is aware, the yellow spine dust jackets occur on many more titles than just numbers 17-23. This is because when older titles were reprinted in the 1930s or 1940s, new artwork was done and the format changed to the current style. Apparently only the Rogers illustrations, on "The Tower Treasure" through "What Happened at Midnight," were replaced at that time. At least two of these replacement jackets, for "The Secret of the Caves" and "The Mystery of Cabin Island," were done by Scott, and his style on these two seems identifiable in several others, notably "The Shore Road Mystery," "Hunting for Hidden Gold," "The Tower Treasure," and "The Secret of the Old Mill." The latter identifications are uncertain because those covers are unsigned, but the facial treatments of Frank and Joe seem remarkably similar to that on "The Secret of the Caves." Greta's original covers fell victim to the work of Bill Gillies in the early 1950s. The new covers have the cover scene extended to the spine in the manner of 1950s covers. The original illustrations done by Laune and the rest until the abandonment of dust jackets in 1962 seem not to have been redone, and many were adapted for use on the printed covers.

As mentioned, it was "The Mystery of the Desert Giant" that carried the last dust jacket of the Hardy Boys series. The printed covers have often shown a scene adapted from a dust jacket but done by a different hand. Recent covers have depicted elements of things mentioned in the stories. This is true of "The Mystery of the Whale Tattoo" (1968) through 1978's "The Firebird Rocket," with the exception of "The Mysterious Caravan" (1974) and "The Jungle Pyramid" (1977). These latter covers return to use of an illustration of a single scene. At the same time, 1970s reprints of late 1950s-early 1960s titles have scrapped the original scenes in favor of a collage of story elements.

The first two titles to be rewritten (brought up to date and shortened, with changed plots) were "The Tower Treasure" and "The House on the Cliff." Both were copyrighted in their new forms in 1959. Due to this date, the earliest copies are in type 8 bindings (grey and white flecked) and have dust jackets. It is probable that relatively few copies were issued in this format, although the total number may run in the tens of thousands, and so may become sought-after items in future years.

First Editions

Many individuals with years more experience than I in collecting juvenile series have noted that it is virtually impossible to say with authority that any given volume is a first edition. I do feel that persistent checking of the ad signatures will permit one to state that a volume was issued in the copyright year if all the latest advertised books do not exceed that year. Another way, one certainly more open to interpretation, is to use a presentation inscription, usually found (if present) on the endpaper or flyleaf. These generally follow the form "To Billy from Mama, Xmas 1928." If dated, these inscriptions will in all likelihood indicate the year of sale of the volume from the vendor's shelves. The interpretation comes in when you ask yourself if

you believe the inscription is genuine. In a low-priced field such as this there is fortunately little incentive for anyone to fake inscriptions, and so most will be genuine.

I had thought that it would be possible to spot a first edition of "The Secret of the Old Mill" from the lack of a "next title" paragraph or sentence at the end of the text. This reasoning was based on the fact that "Old Mill" was the third of the original set of three "breeder" titles, the group that would test the series acceptability in the marketplace. It was also based on the lack of such a notice in the third title of the Nancy Drew series, "The Bungalow Mystery," in a copy I have in its first format state. I soon after found a mid-1930s copy of "Bungalow Mystery" still missing the next volume announcement. Others pointed out that not all of the titles have next volume mentions at the end. For example, red cloth (type 1) copies of "The Secret of the Caves," "The Great Airport Mystery," and "While the Clock Ticked" all lack such mention; in early copies of "Footprints Under the Window" and "The Mark on the Door" there is a similar lack. Eventually, most of those titles without such mention received an additional sentence or paragraph to indicate the next title, but at least one (mention of "The Hidden Harbor Mystery" in "The Mark on the Door") was never corrected.

The Hardy Boys: listed in order with binding, endpaper style, frontispiece artist and copyright date of the original issue. Date in parentheses is copyright date for the rewritten version.

| | Copy'r | Bind./Type | Endpapers | Artist |
|---------------------------------------|------------|------------|-----------|----------|
| 1. The Tower Treasure | 1927(1959) | red/1 | white | Rogers |
| 2. The House on the Cliff | 1927(1959) | red/1 | white | Rogers |
| 3. The Secret of the Old Mill | 1927(1962) | red/1 | white | Rogers |
| 4. The Missing Chums | 1928(1962) | red/1 | white | Rogers |
| 5. Hunting for Hidden Gold | 1928(1963) | red/1 | white | Rogers |
| 6. The Shore Road Mystery | 1928(1964) | red/1 | white | Rogers |
| 7. The Secret of the Caves | 1929(1964) | red/1 | white | Rogers |
| 8. The Mystery of Cabin Island | 1929(1966) | red/1 | white | Rogers |
| 9. The Great Airport Mystery | 1930(1965) | red/1 | white | Rogers |
| 10. What Happened at Midnight | 1931(1967) | red/1 | white | Rogers |
| 11. While the Clock Ticked | 1932(1962) | red/1 | white | Gretta |
| 12. Footprints Under the Window | 1933(1965) | tan/2 | Gretta | Gretta |
| 13. The Mark on the Door | 1934(1967) | tan/2 | Gretta | Gretta |
| 14. The Hidden Harbor Mystery | 1935(1961) | tan/2 | Gretta | Gretta |
| 15. The Sinister Sign Post | 1936(1968) | tan/2 | Gretta | Gretta |
| 16. A Figure in Hiding | 1937(1965) | tan/3 | Gretta | Laune |
| 17. The Secret Warning | 1938(1966) | tan/3? | Gretta | Laune |
| 18. The Twisted Claw | 1939(1969) | tan/3? | Gretta | Laune |
| 19. The Disappearing Floor | 1940(1964) | tan/4? | Gretta | Laune |
| 20. The Mystery of the Flying Express | 1941(1970) | tan/4 | Gretta | Laune |
| 21. The Clue of the Broken Blade | 1942(1970) | tan/4 or 5 | Gretta | Laune |
| 22. The Flickering Torch Mystery | 1943(1971) | tan/5? | Gretta | Laune |
| 23. The Melted Coins | 1944(1970) | tan/5 | Gretta | Laune |
| 24. The Short-Wave Mystery | 1945(1966) | tan/5 | Gretta | Tandy |
| 25. The Secret Panel | 1946(1969) | tan/5 | Gretta | Tandy |
| 26. The Phantom Freighter | 1947(1970) | tan/? | Gretta | Tandy |
| 27. The Secret of Skull Mountain | 1948(1966) | tan/? | Gretta | Tandy |
| 28. The Sign of the Crooked Arrow | 1949(1970) | tan/? | Gretta | Tandy |
| 29. The Secret of the Lost Tunnel | 1950(1968) | tan/? | Gretta | no cred. |
| 30. The Wailing Siren Mystery | 1951(1968) | tan/? | Gretta | n.c. |
| 31. The Secret of Wildcat Swamp | 1952(1969) | grey&white | '8 Gretta | Pell |

| | | | | | |
|-----|----------------------------------|------------------|-------------|---------------|-----------|
| 32. | The Crisscross Shadow | 1953(1969) | g&w/8 | Gretta | Pell |
| 33. | The Yellow Feather Mystery | 1953(1971) | g&w/8 | Gretta | n.c. |
| 34. | The Hooded Hawk Mystery | 1954(1971) | g&w/8 | Gretta | n.c. |
| 35. | The Clue in the Embers | 1955(1972) | g&w/8 | Gretta | n.c. |
| 36. | The Secret of Pirate's Hill | 1956(1972) | g&w/8 | Gretta | Alasyler? |
| 37. | The Ghost at Skelton Rock | 1957(1966) | g&w/8 | brown scene? | n.c. |
| 38. | The Mystery at Devil's Paw | 1959(1973) | g&w/8 | brown scenes | n.c. |
| 39. | The Mystery of the Chinese Junk | 1960 | g&w/8 | brown scenes | n.c. |
| 40. | The Mystery of the Desert Giant | 1961 | g&w/8 | brown scenes | n.c. |
| 41. | The Clue of the Screeching Owl | 1962 | pictorial/9 | brown scenes | n.c. |
| 42. | The Viking Symbol Mystery | 1963 | pc/9 | brown scenes | n.c. |
| 43. | The Mystery of the Aztec Warrior | 1964 | pc/9 | brown scenes | n.c. |
| 44. | The Haunted Fort | 1965 | pc/9 | brown scenes | n.c. |
| 45. | The Mystery of the Spiral Bridge | 1966 | pc/9 | brown scenes? | n.c. |
| 46. | The Secret Agent on Flight 101 | 1967 | pc/9 | ? | n.c. |
| 47. | The Mystery of the Whale Tattoo | 1968 | pc/9 | ? | n.c. |
| 48. | The Arctic Patrol Mystery | 1969 | pc/9 | ? | n.c. |
| 49. | The Bombay Boomerang | 1970 | pc/9 | line scenes? | n.c. |
| 50. | Danger on Vampire Trail | 1971 | pc/9 | line scenes | n.c. |
| 51. | The Masked Monkey | 1972 | pc/9 | line scenes | n.c. |
| 52. | The Shattered Helmet | 1973 | pc/9 | line scenes | n.c. |
| 53. | The Clue of the Hissing Serpent | 1974 | pc/9 | line scenes | n.c. |
| 54. | The Mysterious Caravan | 1975 | pc/9 | line scenes | n.c. |
| 55. | The Witchmaster's Key | 1976 | pc/9 | line scenes | n.c. |
| 56. | The Jungle Pyramid | 1977 | pc/9 | line scenes | n.c. |
| 57. | The Firebird Rocket | 1978 | pc/9 | line scenes | n.c. |
| 58. | The Sting of the Scorpion | (not yet issued) | | | |

WANTED TO BUY

American Boy Magazines, especially circa World War I

AND THESE JUVENILES

Ellery Queen, Jr. — The Yellow Cat Mystery
 Trowbridge — The Electrical Boy
 Otto Willi Gail — By Rocket to the Moon
 Perry — Our Jackies with the Fleet
 Perry — Our Sammies in the Trenches
 Houston — At School in the Cannibal Islands
 Houston — In Borneo with the Head Hunters
 Alger — "Leatherclads"
 Stratemeyer — Merriam Editions
 Ellery Queen, Jr. — First Editions

Dave Kanarr, 1032 14th St., Bellingham, Wash. 98225

Chester Gard Mayo—An Appreciation

John T. Dizer, Jr.

Did you ever wish you could attend your own funeral to hear what all the people say about you? Much too often we wait until our friends are gone to say nice things about them. We rarely take time to express our appreciation and respect for others as we race through our busy days. This has been bothering me with regard to the older collectors and scholars who have contributed so much to the Dime Novel Round-Up as well as to the entire field of popular culture in America.

There are many persons who deserve such recognition and it is my hope that other members of the Brotherhood will take time to pay them due tribute.

Last summer I visited Captain Chester G. Mayo, USN (Ret.) at his home in Huntington, Vermont. He is 97, keen, active, alert and a most remarkable man. I went there to return the very rare run of "Bright Days," which I had borrowed for my research on Stratemeyer. When I asked him where he got them, he said, "Probably when they came out—I have been collecting since 1896!"

His collection of story papers, which he is finally disposing of through the help of Eddie Le Blanc, was one of the best in private hands. Not only did it contain complete runs of a large number of such periodicals as "Bright Days," "Good News," "St. Nicholas," and "Golden Days," to name only a few, but the magazines are all complete with cover sheets and ads and all bound in a uniform binding. Order has been and still is at the heart of everything Captain Mayo does. The hard cover books were always carefully arranged and shelved by author. The collections of such authors as Collingwood, Henty, Optic and Alger were outstanding.

Captain Mayo's home on Mayo Road in Huntington contains probably the most remarkable collection of naval material outside the museum at Annapolis. Captain Mayo had a distinguished naval career himself; his father was Vice-Admiral in charge of the Atlantic Fleet during WWI and his daughter and son-in-law were officers in World War II. There is even a mountain in Vermont, Mt. Mayo, named for the family.

There is a valid difference between a collector, an accumulator and a hoarder. Captain Mayo is a true collector. He has identified his interests and limited his collection to those authors and periodicals which interested him. In the 80 years he has been collecting he was able to perfect as complete a collection, both as to quality and depth, as one could wish.

A true collector will share with others. Captain Mayo has been so generous in helping me with my own researches it is truly embarrassing. How many collectors would not only lend but urge friends to borrow bound volumes of rare and fragile story papers for copying and researching. This is the sort of generosity I have found.

A true collector knows his field and usually writes about it. Captain Mayo's bibliographies of "Bright Days," "Good News," "Army and Navy Weekly," "Half Holiday," and "The Holiday" are landmarks and required reading for anyone in the field. In other areas he researched, wrote and published the complete genealogy of the Mayo family from the early 1600s to date. This was a tremendous undertaking and resulted in an accurate and valuable historical record.

Chester is a true gentleman of the old school. He represents in one sense also, the spirit of the Dime Novel Round-Up. This includes scholarly research, utmost accuracy in detail and facts for the sake of facts with a mini-

num of pedantic verbiage. It also includes the self-effacement of the writer and a total concern for the value of the material. The Round-Up has been blessed with this type of scholar and writer, but none represent the spirit better than that fine gentleman and true scholar, Captain Chester Gard Mayo.

BRADY'S "MERCURY" STORIES

Issued without numbering. Numbers are in the sequence advertised.

- (1) Sea Adrift; or, The Wreckers of the Channel. A Tale Ashore and Afloat, by Malcolm J. Errym.
 - (2) The Round Pack: A Tale of the Forked Deer, by J. H. Robinson.
 - (3) The Orphan of Charnley, by Margaret Blount.
 - (4) The Vendetta; or, A Lesson of Life, by Septimus R. Urban.
 - (5) Downe Reserve; or, The Mystery at Wishing Well, by Margaret Blount.
 - (6) Barmaby, the Sand-hiller; or, The Panther's Ruse, by J. H. Robinson.
 - (7) Guy Ravenel; or, How Will It End? A Tale of New York Twenty Years Ago, by Arthur M. Grainger.
 - (8) Noll Darker; or, The Ghost of Black Alley, by J. H. Robinson.
 - (9) Sadia, a Heroine of the Rebellion. A Tale of this War, founded on Fact with Real Characters, by Ned Buntline.
 - (10) Hollow Ash Hall. A Tale of a Haunted House, by Margaret Blount.
-

RECENTLY PUBLISHED ARTICLES

THE UNBELIEVABLE NED BUNTLINE, by Larry Underwood. ILLINOIS MAGAZINE, February 1978. Vol. 17 No. 2. A well researched article giving a thumbnail biography of Buntline. Mr. Underwood attempts to unravel Buntline's marital adventures with a graph of his 8 wives. (Sent in by Jack Bales.)

NEWS NOTES

Mr. David C. Andrews, Box 53, Andes, New York 13731 is looking for books by Kirk Munroe. Can anyone quote him some at reasonable prices?

Columnist Jack Gasnick in the New York Sunday News for February 19, 1978 says he read the Merriwells as a youngster and is now selling them at forty and fifty dollars each. (Sounds like a tall story.) Clipping sent in by Bob Chenu.

A Tip Top Weekly cover was used to illustrate a column by Michael Crosby in the New York Times of February 5, 1978. The article was titled "Let Our Sports Heroes Be Imperfect." Sent in by Dave Soibelman.

The second volume of Time-Life Books' "The Encyclopedia of Collectibles" has one short paragraph on the Merriwell books being collected, "fairly easy to locate and usually do not cost more than \$10." (Page 106).

The January 1978 (Vol. 9 No. 1) issue of the American Collector has an article on collecting Oliver Optic books, illustrated with an Oliver Optic Magazine cover. Article is by Lou W. McCulloch. Clipping sent in by Jack Bales.

LETTERS

Dear Eddie:

Mr. Ragsdale, in his letter in the current issue of the DNR, makes a point that I have been pushing for some time. We, who are in this book "racket," should communicate more than we do. All book collectors come-by duplicate copies that someone else wants, and are most willing to trade or even sell them to others.

When you publish letters from your readers that express the wants of others you are doing a service and are to be commended for it. I know of no better manner to maintain your subscribers than to provide such a service in a limited manner.

I have been trying to maintain some form of communication for some time, but it is necessary to keep it on a strict business basis. Even then you can get "ripped" off, and I am sorry to say, I just got it again, but that all goes with it.

I have hundreds of Burroughs, Edwards, Wright, Lincoln and other old boy's books that are available for trade. As I am not a dealer in the true sense of the word, I just allow them to accumulate. I have duplicate copies of different authors and a host of Leo Edwards' dust jackets.

Many are available, not specifically for sale, but rather some kind of a "deal," that will help me get what I want.

I manage to come-by many books, and in my travels to many used-book sales I do see a lot of goodies, but I have enough trouble with my own categories so far as space is concerned, so I have to pass them up.

For instance, one of my greatest and most difficult "wants" is W. O. Stoddard's "Ulric the Jaral" and even though I have run Ads for it many times, I just can't seem to run it down. Currently, I am running an ad in the A B Weekly and this effort did get me W. O. Stoddard's "The Sword-maker's Son," one of the two that have had me stymied for about a year or so. But this is what makes this "racket" so interesting.

Sincerely, Willis Potthoff

Dear Eddie:

I recently acquired half a dozen Red Raven Library in very nice condition. Among the numbers was #34 "A Corsair of the Caribbees." Lifting the cover, I discovered it was the wrong cover. The novel was #35 "On Pirate Island." I also got #35 in the lot, and this had the proper cover and contents. The wrong cover novel appeared to be just as it was issued—no tinkering with the staples; so conclude that S & S issued some numbers with wrong cover (or contents).

I checked through my file from #30 to 36, and found that they were all O.K. Wondered if perhaps your copies were wrong. Suggest you check #34 and 35 and see if they are perfect.

Best wishes, Ralph P. Smith

Dear Ed:

I learned from the editor of the Westways magazine that my Alger story will be used in the May issue; I shall send you a copy. I had expected she would run my Pierce Arrow automobile history before the present issue but somehow it figured to be incompatible with the current Auto show. So, later. .

I'm going to try to sell the L. A. Times a piece on the 82d birthday of Frank Merriwell's first appearance; the date as you well know was April 18, 1896. The Times Op-Ed page would be just right for it as were my stories

on the use of Latin, and the centennial of Tom Sawyer's first edition in 1876. Strange how both stories began in similar fashion, with exclamatory quotes. In Frank: "Get out." "Thump." "A shrill howl of pain." "Take that for your impudence!" . . . and Frank was off to the races, beating the hell out of Bart Hodge who later became his best chum.

The Adventures of Tom Sawyer began with "Tom!" No answer. "Tom!" "Drat that boy . . ." Strange also that both these books became probably the very, very best sellers of all boys' books, and Tom Sawyer is read today, and the Frank Merriwell stories should be. True, once in a while a publisher puts out an edition or two but never a continuous reprinting of the entire series, or at least the best of them. Too bad the boys of today don't have such heroes to follow, admire and emulate in a well-written series they'd become better readers than their lamentable low scores indicate . . . Ah, well.

Sincerely, David Soibelman

Dear Eddie,

Regarding Bert Stangler's query about the first appearance of Ten-Ichi in the Nick Carter series: this was in NCW #372, "Danaar, the Arch Fiend; or, The House of the Seven Devils," published Feb. 13, 1904. My discoveries of the ledgers in the Street & Smith Collection at Syracuse University last Summer lead me to the conclusion that this was the first original story by Dey in the "Nick Carter Weekly." Any previous stories by him were reprints from the old "Nick Carter Library."

Best wishes, Randy Cox

Two interesting letters from Lothrop, Lee & Shepard Co. on Elijah Kellogg and Oliver Optic:

Mar. 6, 1933

Dear Sir:

Enclosed please find receipt for your remittance, for which we thank you.

Personal expression in your letter interests me greatly. I passed my boyhood on a solitary farm, and our family were great readers. I never could get interested in Oliver Optic books because the success of his young heroes seemed untrue to life, but devoured those by Elijah Kellogg, as they seemed genuine. I often thought of these in later years when I came to be the publisher of both. For years I kept a headline with the KELLOGG BOOKS: "It is doing wrong by a boy to let him grow up without reading the books of Elijah Kellogg," and have a mind to restore it, although they are, of course, only passive sellers in these days. They have, however, survived far better than the OPTIC BOOKS, which so far outclassed them commercially. Twenty-five of the twenty-eight KELLOGG BOOKS are still in print, as shown by our catalogue, which I believe you have.

Elijah Kellogg died in 1901, and I never had the privilege of meeting him personally, although we had some correspondence, as I took charge for Lee & Shepard in 1898. In his last letter, the good old gentleman spoke affectionately of his parishioners in South Harpswell, Maine, using the quaint expression: "They drew in their love for me with their mothers' milk." His son, Frank G. Kellogg, whom I knew well, was a very fine man, although inheriting no gift for writing. He was connected with a manufacturing jewelry concern, and died in South Harpswell, September 7, 1927. The Executor of his will is Myron E. Peffers, Esq., 74 Pleasant Street, Stoneham, Mass., and he probably could tell you about such relatives as there may be.

I can not recall ever reading anything with which I was in more cordial agreement than with what you say about Elijah Kellogg.

Sincerely yours,

LOTHROP, LEE & SHEPARD CO.

/s/ Warren F. Gregory

May 1, 1933

Dear Sir:

I received your letter of March 25th, and am in continued sympathy with your estimate of Elijah Kellogg and the comparison you rightly draw between his work and that of other writers of boys' books. I may have written to you that while I did not hear Horatio Alger, Jr. say it, I could not doubt the accuracy of a direct report to me that he said he was as tired of his stuff as any one else could be, but if he departed from his plan of a bright boy in the early teens, with a little lame sister, a widowed mother, and a mortgage on the modest home held by an old skinflint, preferably a deacon, his books would not sell. In a long experience, I have been much interested to see how well this formula fits a great number of stories by different writers. There was nothing of the sort about Elijah Kellogg.

I should be glad to see the "Forest Glen Books" brought out right, but there are many things that we should like to do which business prudence will not allow us to consider in these times.

I have had so much on my mind this season that I was unable to get the time to enjoy your good articles until recently. I am returning them, with thanks for the privilege of reading them. I shall always be glad that I saw Buffalo Bill at his best, riding around the ring in his Wild West Show on a spirited horse, and with his trusty rifle unerringly smashing glass balls as they were thrown in the air in front of him by another rider.

I am returning your papers under another cover.

Cordially yours,

/s/ W. F. Gregory

LOTHROP, LEE & SHEPARD CO.

NEW MEMBERS

- 363. Herbert Moskowitz, 3050 Fairfield Ave., Bronx, N. Y. 10463
- 364. Frederick Chase, 300 Reservoir Place, Apt. 5A, Bronx, N. Y. 10467
- 365. Robert D. Connolly, 168 Del Norte Way, San Luis Obispo, Calif. 93401
- 366. Joe Olson, Carnival News & Views, P. O. Box 5421, Kansas City, Mo. 64131
- 367. John P. Estes, Jr., 408 Bessemer Ave., Greensboro, N. C. 27401
- 368. Gale Research Co., Annie Commire, Ed., 1332 Third Ave., New York, N. Y. 10021
- 369. Univ. of Wyoming, Rare Books & Special Collections, Box 3334, Univ. Station, Laramie, Wyoming 82071

CHANGE OF ADDRESS

- 92. Harry L. Lane, 2560-B Florida St., S., Mobile, Ala. 36606
- 331. Richard Schubert, P. O. Box 420, Denver, Colo. 80201
- 283. Jim Deutsch, 418 E. Starling St., Greenville, Miss. 38701
- 88. Albert Watkin, 150 Ward St., Cobden, Greymouth, New Zealand
- 202. Dr. Leslie I. Poste, Box 68, Geneseo, N. Y. 14454
- 239. Joseph N. Pettit, P. O. Box 221, Mackinaw City, Mich. 49701
- 265. Louis Bodnar, Jr., 1502 Laurel Ave., Chesapeake, Va. 23325

REVIEWS

By John T. Dizer, Jr.

Children's Literature: A Historical and Contemporary Bibliography, by Irving P. Leif, The Whitson Publishing Company, Troy, N. Y. 1977.

The introduction to this book states, "This bibliography brings together virtually all the literature about children's literature." "It is hoped that this book will provide a useful service to many groups including literary researchers, book collectors, librarians, elementary school teachers and college and university professors."

If it hadn't aimed so high it wouldn't have fallen so low. Anyone who uses this book as the main source of information into children's literature research is in real trouble. The author apparently has either no knowledge of or else no regard for publications such as *Dime Novel Round-Up*, *Baum Bugle*, *Boys Book Collector*, *Alger Newsboy*, etc. All of these magazines have the best of source material, particularly the *Dime Novel Round-Up* which has been published continually since January 1931 or 47 years. There is no mention of Pachon, Rogers, Cox, or Chenu, as examples, which shows the depth of the author's ignorance. Adimari is referenced but the name is spelled two different ways, neither of them correct. I find neither Dunlap's book nor Kilgore's referenced though one gives most pertinent history of Grosset and Dunlap and the other of Lee and Shepard (with particular reference to Optic and Alcott.) Annie Fellows Johnston is mixed up with A. M. Johnston. And so on. A major concern also is that the references selected are of very uneven accuracy and importance. A researcher would have no idea of the significance of any reference without a pretty solid background in the subject. I note also no references to the very solid work done by Prof. Dave Mitchell and his group at Albany State or the books by Francelia Butler at U. of Conn. in the **Children's Literature: The Great Excluded** series. I could continue indefinitely. There are many unusual and useful references in this book but, taken as a whole, it is simply not a complete and accurate bibliography of children's literature.

The Girl Sleuth, A Feminist Guide by Bobbie Ann Mason. The Feminist Press, 1975 is a very well done book. The author has done her homework and present her material in proper context in an entertaining yet factual manner. There are some errors as well as gaps. When she says "at the turn of the century (after decades of Little Prudy and Elsie Dinsmore and Pollyanna) . . ." she is mixed up. Pollyanna was yet to appear and I suspect she was thinking of the Five Little Peppers who were almost equally dismally cheerful. By now the author probably knows that Edith Van Dyne was a pen name for a male, L. Frank Baum. She could also have delved deeper into the men who wrote girls series books. She discusses Ruth Fielding but apparently was not aware that W. Bert Foster was the contract writer for Stratemeyer for ten or so of the series. Howard Garis and Walter Karig were also apparently involved in the act in other series. There is no reference to Annie Fellows Johnston and the **Little Colonel Series** and this I think is a major omission. However the book is mainly concerned with sleuthing of sorts and the Little Colonel did a lot of things but little sleuthing.

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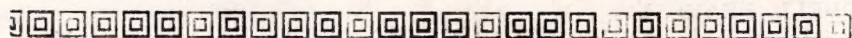
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